

**MAYURAM
VISWANATHA SASTRI
BIRTH CENTENARY**

AND

**THAALAVAADYA
SEMINAR-3**



**17-II-1993 TO 21-II-1993
AT MADRAS**

SOUVENIR

PERCUSSIVE ARTS CENTRE (REGD.)

(PALGHAT MANI IYER MEMORIAL ART CENTRE)

**183, 8th Cross, 2nd Block, Jayanagar
BANGALORE - 560011**



Mridangam Maestro Late Sri Palghat T. S. MANI IYER

**PERCUSSIVE ARTS CENTRE (REGD.)
BANGALORE**

AND

**BHARATIYA VIDYA BHAVAN
MADRAS**

**MAYURAM VISHWANATHA SASTRI
BIRTH CENTENARY CELEBRATIONS**

AND

TAALAVAADYA SEMINAR - 3



From 17-11-1993 to 21-11-1993

At

**BHARATIYA VIDYA BHAVAN
38-39, East Moth Street, Mylapore, Madras - 4**

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ACKNOWLEDGEMENT

The Art Centre gratefully acknowledges the kind gesture of the following whose helping hand has made it possible to organise the Birth Centenary of Sangeetha Sahitya Vidwan Mayuram Viswanatha Sastri and bring out this souvenir.

- 1) Dept. of Culture, Ministry of Human, Resources Development Government of India.
- 2) *Academic help* : a) Sri R. Kuppuswamy Iyer
(brother of Sri Sastri)
b) Sri S. Shankar
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The Art Centre gratefully acknowledges the kind gesture of the following whose helping hand has made it possible to organise the Seminar-3 on Thaalaavaadyaas (highlighting Dolu, Morching & Gethu)

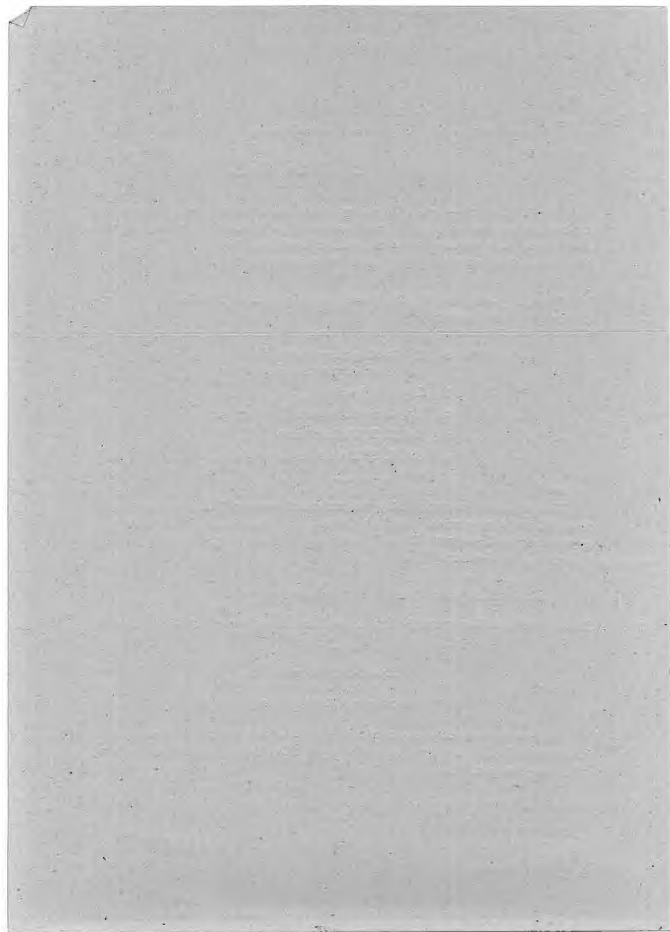
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With confidence we look forward to their continued support for all the future endeavours of the Art Centre in the promotion of percussive arts.



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PERCUSSIVE ARTS CENTRE (REGD.)

ABOUT OUR ACTIVITIES

This Art Centre was founded with the twin objectives of (a) Perpetuating the haloed memory of maestro non-pareil of mridangam art, Palghat T. S. Mani Iyer and (b) Promotion of dissemination of greater awareness among laymen and scholars alike of the knowledge of finer aspects of Percussive Arts.

It was Inaugurated as "Palghat Mani Iyer Memorial Art Centre" on the Vijayadasami in 1981 by Late S. Y. Krishnaswamy, IAS, a devoted admirer, connoisseur, Art Critic and an authority of Palghat Mani's merited multi-dimensional eloquence. This is the First Music Centre established to commemorate the invaluable service of Palghat Mani Iyer to music. In his inaugural address, S. Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understand what the Mrudangam Vidwan is doing with greater interest and greater knowledge than everbefore, then this Centre would have served a very useful purpose". *The necessity for forming an exclusive organisation for promoting the interests in the intricacies of Laya and Taala had been long felt.* It was thought fit to name this Centre after the Maestro Palghat Mani Iyer, considering the contribution of this great artiste in elevating the status of percussion accompanists in general. Palghat Mani is mostly responsible for the recognition and the present uniform remuneration of similarly graded artistes in mass-media like Akashvani and Doordarshan.

This Art Centre was registered in August 1985 as Percussive Arts Centre (Palghat Mani Iyer Memorial Arts Centre) with a wider perspective of achieving the objects setforth. Data on the programmes organised thus far has been furnished elsewhere in this publication for the perusal of interested connoisseurs for comments and suggestions for improvement. GETHU VAADYA, the ancient stringed percussion instrument was introduced in a Percussion Ensemble for the first time. Several Temple and Folk-Stick instruments like SAMMELA, CHANDE, CHOWDIKE were introduced, in addition to TABLA TARANG to provide melody besides Rhythm. New concepts and compositional forms are being tried. All these have paved a fresh approach and concept of Laya. The International Mini Drum Festival organised with the Indian Council for Cultural Relations of Central Government for the first time in Bangalore provided a new dimension in the appreciation of Percussive Arts. An Ensemble has since been formed with further innovatory ideas.

Our Art Centre depends mainly on the munificent support from Patrons, Donors, Advertisers, and Govt. agencies. The Centre has been organising annual "Thaalavaadyotsavs" the Percussive Arts Festival Cum-Conference and has organised Twelve Festivals so far. A project of Talent Promotions was taken up and some progress has been made in this direction, Inter State Cultural Exchange of Classical musicians has also been taken up.

We have been conferring annual awards to outstanding percussionists and an Award has been instituted by K. K. Murthy, President, Academy of Music, Bangalore in memory of his father under the caption "K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD". "PALANI SUBRAMANYA PILLAI AWARD" was initiated by Mrudanga Vidwan Erode Gururajan in 1990. Mridanga Kalaa Shiromani Prof. Trichy Sankaran of Canada came forward to donate this award annually from 1991.

Since the inception of the Centre, despite several financial constraints, the Centre has managed to bring out several publications.

Dr. Sreedevi and Dr. H. K. Chandrasekhar of USA, have created an endowment to organise the HCK Bhatta Memorial Lectures, some of which have already been released as monographs. The Centre conducted several Lecture-Demonstrations, Study Circles and Seminars on topics related to Laya, Thaala and Percussive Arts by acknowledged scholars and outstanding exponents. Several concerts were also organised to supplement these activities. The Centre has undertaken several projects and the SEMINARS participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter "PERCUSSIVE ART" is a medium through which our activities are published.

The maintenance grant of the Govt. of Karnataka has infused a confidence in us to enlarge our academic contents of the activities. Govt. of India Sangeet Natak Akademi, New Delhi has been very kind in assisting the Centre with their grants. The state academy have also supported us. We are deeply obliged to all these bodies. Our sponsors and advertisers have supported our efforts very nobly. We express our thanks to them all. We are particularly grateful to U.D.N. Rao, our Patron-in-Chief. Our thanks to M. R. Doraiswamy Iyengar, Chairman for the whole hearted support. V. Krishnan, our Patron has been our perennial support in augmenting our finances. We have the guidance of our President Justice Nittoor Sreenivasa Rau in all our activities. Members of our various Committees extended support in all our endeavours. We seek the continued patronage of all our benefactors in our future endeavours in a like manner to enable further contributing our mite in future years as well.

We thank all those who have directly and indirectly been associated with us and have helped us in our efforts in the cause of promotion of Percussive Arts.

Panchrakshari Gawai Birth centenary was celebrated in the year 1992. Vidwan S. Shankar has been responsible for prompting us to organise this Mayuram Viswanatha Sastri Birth centenary. Sastri's attainments have been reproduced with the kind permission of SRUTI. Sri R. Kuppuswamy Iyer, brother of Sastri & their family have co-operated with us, The Central Govt. have supported us with their grant in aid. Our gratitude to all these persons & Govt.

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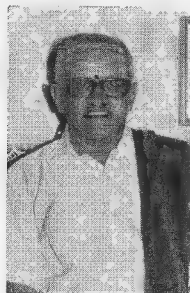
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C. SUBRAMANIAM
Delivers the Valedictory Address



T. T. VASU
Presides over Valedictory Function



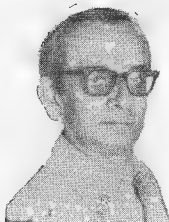
KUNNAKUDI VAIDYANATHAN
Inaugurates
the Taalavaadya Seminar



**SEMMANGUDI
R. SRINIVASIER**
Chairs the Symposium on Shastri



B. M. SUNDARAM
Participates in the Seminar



B. V. K. SHASTRY
Participates in the Seminar



G. R. JAYA
Director, Arts Centre



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Mayura n remembered at Percussive Arts Centre



Vallabham Felicitated by C. N. Mangala at Percussive Arts Centre

(Left: Banner of Centre)

PROGRAMMES

WEDNESDAY, 17-11-93 at 6 p.m. : INAUGURAL FUNCTION

Smt. Radha & Jayalakshmi - Vocal Lakshminarayan - Violin

A. V. Anand & Syamasunder - Double Mrudanga

1. Aranaporule - Kharaharapriya - Roopaka
2. Sarasadala - Todi - Adi
3. Saravanabhava - Dayaranjani - Adi
4. Kuyaloodum - Mohanam - Jampa
(Tirukural)
5. Shanmukhapadam - Shanmukhapriya - Adi
6. Samarasabhavana - Bhimpalas - Adi
7. Bharatha Janani - Note tune - Adi

THURSDAY, 18-11-93

at 6 p.m. : D. N. Gurudutt - Vocal

Durai Balasubramanyam - Violin Anoor Dattatreya Sharma - Mrudanga

1. Amba meenakshi - Jaganmohini - Adi
2. Shankara Sriguru - Mukheri - Adi
3. Madhusudana - Sarasānana - Misrachapu
4. Matha Sada - Abhogi - Roopakam
5. Shantha Ahimsa - Sindhubhairavi - Adi

at 7-30 p. m. : Neela Ramagopal - Vocal

Kum. Kalpana Kishore - Violin Umayalpuram Mali - Mrudangam

1. Gananatha - Gowla - Adi
(Varnam)
2. Kamithe - Todi - Adi
3. Anjel Anjel - Kuntaalvarali - Adi
4. Karmulvil Vanna - Simhendra - Adi
Madhyama
5. Jayathi Jayathi - Kamach - Tisra Adi
6. Arumugam - Jenjooti - Roopakam

FRIDAY, 19-11-93

at 6 p.m. : Parvathavardhini Balasubramanyam - Veena

N. Vasudeva - Mrudanga A. S. Shankar - Ghatam

1. Vadivel - Rasavinodini - Adi
2. Unneinineithan - Jayantha Sri - Roopaka
3. Kanden - Bilahari - Adi
4. Guhane - Shubhapanthuvareli - Adi
5. Enayya - Kalyani - Misrachapu
6. Bharatha Samregya - Desh - Adi
7. Samudayahithekai - Kapi - Adi

at 7-30 p.m. Padma Gurudutt - Vocal B. Raghuram - Violin
Poongulam S. Subramanyam - Mrudangam B. Rajasekhar - Morching

1. Sri Mahaganapathi - Ragamalika - Adi
2. Shivananda - Nata - Adi
3. Sri Jagadamba - Chakra vakam - Adi
4. Sugunabhushana - Nagaswaravali - M. Jampa
5. Kaval - Mohanam - Adi
6. Vande Bheratha - Jhonpuri - Adi

SATURDAY 20-11-93

at 6-00 p.m.

R. K. Padmanabha & D. V. Nagarajan - Vocal Duet G. Chandramouli - Violin
Anoor Ananthakrishna Sharma - Mrudanga A. V. Kashinath - Khenjari

1. Sri mahaganapathi - Nata - Adi
2. Saravana bhava - Hindola - Adi
3. Amba meenalochani - Nayaki - Roopaka
4. Kanda - Todi - Adi
5. Mamayileri - Hamsanandi - Adi
6. Samanavahitha - Kuntala varali - Adi

at 7-30 p.m. : G. R. Jaya - Vocal Nalina Mohan - Violin
A. S. Rangenathan - Mrudanga

1. Ninné Nammi - Rethigowla - Adi
(Varnam)
2. Jaysjaya - Gambhiranata - Adi
3. Tejovathi - Gowrimanohari - Adi
4. Mamavahare - Karnataka Behag - Roopaka
5. Vani - Kalyani - Adi
6. Ranjitha Bhuvanam - Misrakapy - Adi

SUNDAY 21-11-93

at 9 a.m. : Gosti Gaana — directed by S. Shankar

SYMPOSIUM on Life and Art of Mayuram Viswanatha Sastri,

chaired by Padmavibhushan Sangeethakalanidhi **Dr. Semmangudi Srinivasier**

Participants : T. S. Parthasarathy, S. Rajam, P. C. Jayaram,

T. R. Vaithiswaran, K. S. Mahadevan.

at 4-30 p.m. : Rukmini Pushpavanam - Vocal

M. Balakrishnan - Violin V. Krishna - Mrudanga

- | | | |
|--------------------|-----------------|-----------|
| 1. Tandannoyi | - Jaganmohini | - Adi |
| 2. Shivanukkilaya | - Hemavathi | - Roopaka |
| 3. Thaye tharurnam | - Suddhasaveri | - Adi |
| 4. Summanee | - Lathangi | - Adi |
| 5. Periyoralikkun | - Madhyamavathi | - Adi |
| 6. Va Va Velmuruga | - Desiya Todi | - Adi |
| 7. Tillanna | - Bilahari | - Atta |

at 6-00 p.m. : VALEDICTORY FUNCTION

Valedictory address by **Sri C. Subramaniam**,

All India President, Bharatiya Vidya Bhavan.

Sri T. T. Vasu, President, Madras Music Academy, Presides.

S. Shankar - Vocal H. K. Venkatram - Violin

Umayalpurem K. Sivaraman - Mrudanga Bangalore K. Venkataram - Ghata

- | | | |
|------------------|-------------------|-------------|
| 1. Poorane | - Hamsadwani | - Adi |
| 2. Ehi Sadguru | - Kamach | - Atta |
| 3. Eliam Sri | - Abhogi | - Adi |
| 4. Mayil vahana | - Amruthavarshini | - Adi |
| 5. Ayyane | - Kambodhi | - Adi |
| 6. Karthi Keyane | - Kapi | - Roopakam |
| 7. Jaya Jaya | - Behag | - Adi |
| 8. Mangalam | - Hameer Kalyani | - Tesra Adi |

(NOTE : All recitals are of exclusive compositions of Sastri)

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MAYURAM VISWANATHA SASTRI CENTENARY CELEBRATIONS-I AT BANGALORE

at the Adarsha Bhavan (Malleswaram) Bangalore.

Inaugurated by Sangeetha Kalarathna SRI R. K. SRIKANTAN at 6-00 p. m.

16-10-93 6-30 p. m. to 7-30 p. m.

Smt. Saroja Sundararajan - Vocal Dr. Natarajamurthy - Violin

Sri G. Anantha Subramanyam - Mridangam

Shivananda - Nata - Adi Ambameenalochana - Nayaki - Roopaka

Vadivel - Rasavenodini - Adi Thaye - Suddhasaveri - Roopakam

Sivanikilaya - Hemavathi - Roopaka Samarasa - Bhimpalas - Adi

7-30 p. m. to 8-30 p. m.

Smt. Jambukannan - Vocal Dr. Natarajamurthy - Violin

Sri G. Anantha Subramanyam - Mridangam

Sri Mahaganapathe-Ragamalika-Adi Yellanisri - Abhogi-Adi Sarasadala-Todi-Adi

Ayyane-Kambodi-Adi Meypoma-Sindhu Bhairavi-Adi Talata-Hameerkalyani-Tisra Adi

17-10-93 5-00 p. m.

Sri M. T. Selvanarayan-Vocal Kum. Jyotsna-Violin Sri B. K. Chandramouli-Mridangam

Ninnenammi - Reetigowla - Adi Sri Mahaganapathe - Nata - Adi

Ambameenalochai - Nayaki - Roopaka Pashupathe - Mohan-kalyani - Jampa

Samudaya - Kapi - Adi Jaya Jaya - Behag - Adi

Smt M. S. Sheela - Vocal Kum. Jyotsna - Violin Sri B. K. Chandramouli - Mridangam

Gananatha-Gowla-Adi Matha Sada-Abhogi-Roopaka Shankara Sri gur-Muktari-Adi

Saravanabhava-Huidola-Adi Manava Hare-Karnatak Behag-Roopaka

Enayya - Kalyani-Thripata Rengtha Bhuvanam - Kapi - Adi Veeradwajam-Brilawal-Adi

Samanevahitta - Kuntalavarali - Adi Jayathi - Kamach - Roopaka

Mangalam - Hameer Kalyani - Tisra Adi

Mayuram Viswanatha Sastri A Twentieth Century Vaggeyakara

It was the evening of 10th October 1931. At a function got up by the Music Academy, Madras, at the Gana Mandir premises, Sir C. V. Kumaraswamy Sastriar handed over a prize of Rs. 100 (a generous sum in those days) and a certificate to the winner of a competition, organised by the Academy. The competition, was in composing a kriti in praise of Mother India, personified as a deity, with no reference to matters communal or political. The judges were three stalwarts- Tiger Varadachariar, T. L. Venkatarama Iyer and Jalatarangam Ramaniah Chettiar. The recipient of the prize was Mayuram T. R. Viswanatha Sastri who was then 38 years old. The prize winning song was a kriti in Todi raga starting with the words *Kaamitey karunanvitey*, in Aditala.

On 3rd October of the same year, the Music Academy distributed the prizes awarded in music competitions for boys and girls. The winner of the gold medal in the boy's section was Rajam, son of a Mylapore lawyer named Sundaram Iyer. S. Rajam grew up to be a noted artist, both in music and painting. It was he who, along with M. M. Dandapani Desiger, gave some publicity, by singing over the radio, to the verses of *Tirukkural* as set to music by Viswanatha Sastri. Probably the best known compositions of Viswanatha Sastri are *Jayati Jayati Bharata mata* in the raga *Khamas* and *Samarasa bavana Bharata samrajya* in *Bheemlas*, two songs which owe their popularity to the late G. N. Balasubramaniam. These are but two of the songs Viswanatha Sastri composed on his motherland. Another well-known song is *Shivanukkilaya* in *Hemavathi*. But most of them, as indeed many of his other compositions in a variety of Hindu deities, have not received the recognition they deserve. Thus, Viswanatha Sastri has been to some extent an unsung vaggeyakara, both literally and figuratively.

Viswanatha Sastri was born in November 1893 in the village of Terezhundur, where the great Tamil poet Kamban was born centuries earlier. As was usual in those times, the youngster was first initiated into a study of the Sanskrit language at the Sanskrit College in Tiruvaiyaru. Simultaneously he also learnt to recite the Vedas.

English education, in those times, was considered fashionable and young Viswanathan, though from an orthodox background, could not resist the lure of it. In the event, he gave up his Vedic study and enrolled instead in the Municipal High School in Mayiladuturai- then known as Mayavaram and later as Mayuram- a town between Chidambaram and Kumbakonam.

In those days Mayiladuturai had a rich musical ambience, having amongst its residents such famous artists as Semponnarkoll Ramaswamy Pillai (nagaswara) Nagaraja Rao (flute), Fiddle Subbier and the renowned vocalist Konerirajapuram Vaidyanatha Iyer.

Viswanathan had already developed a keen interest in music, thanks to guidance from his mother. Now exposed to the music of stalwarts, he began to sing himself. His high-pitched voice, but more his firm lakshya gnana, attracted the attention of local vidwans. One among them, Fiddle Subbier, impressed by the obvious musical spark in the young lad and perhaps wishing to nurture it, arranged for him to sing at the local temple and himself provided violin accompaniment.

After completing secondary school education, Sastri worked as a teacher for a while and got married in 1913. After he lost his parents in 1915, he moved to Tiruchi where he earned his living as a musician and a teacher. At the suggestion of Harikesanallur Muthiah Bhagavata and Panchapakesa Bhagavata, who were close friends of the family, he even dabbled in the difficult art of Harikatha for some time. He started learning to play the harmonium as well and gained proficiency in it.

Later he moved to Karaikudi and began to teach music there. His circle of friends and acquaintances now consisted mostly of teachers and with their help he got up and staged one of his dramas- *Chitra Kamini*. It had, of course, an all-teacher- and therefore an amateur cast.

However, Viswanathan did not seem too happy doing what he was. His first love was still music and an overwhelming desire to become a full-fledged musician made him knock at the doors of Namakkal Narasimha Iyengar who became his guru. He also underwent music training under stalwarts like Dasavadyam Venkatarama Iyengar- so called because of his adeptness at playing 10 instruments- and Simizhi Sundaram Iyer. All this training bore fruit and in 1921 Viswanatha Sastri moved to the city of Madras to follow a career he had always envisioned- that of a professional musician. But he had to look around for a job to keep himself going and his training in playing the

harmonium came in handy. He joined the orchestra of the Madras Secretariat Party's drama troupe. Occasionally he also gave solo concerts. However, when All India Radio withdrew its patronage of the harmonium as an instrument worthy of being an accompaniment, he also withdrew his 'patronage' to the instrument. He stopped playing it altogether !

Viswanatha Sastri had an innate urge to compose songs. As early as in 1926, the first book of his songs, titled *Valli Parinaya Manipravala Satakam* was published. Many of his compositions were in praise of the god Subrahmanya, to whom he was greatly devoted. Most of the compositions were in Tamil but there were some in Sanskrit and Telugu too. Mostly he used the mudra (signature) of 'Viswa', but he preferred 'Vedapuri' for some, this being the name of the deity of his birth place.

In 1933, he founded the Bhakta Sangeeta Mandal. He taught students of the mandal his own compositions and also group singing. In the same year, he also published a collection of his songs on Subrahmanya titled *Murugan Pugazh Paamaalai* with the help of Swami Balananda Saraswati of Kadirgama. The latter, impressed by the devotional richness of Sastri's compositions, gave him the title of Kantam, picking this appropriate title from one of Sastri's own compositions, *Kantamam kadirgananthannilor*.

Sastri lost his wife in 1935. He had no children. His time and energies were now increasingly diverted towards his compositions.

In 1940, he published another book of his compositions- *Murugan Madhura Keertanai*. This consisted of 60 songs on his ishta devata, Murugan, with swara notation.

Sastri also composed some songs suited for dance in raga-s like Kalyani, Kambhoji and Darbar. As required for dance, these compositions have varied nadai-s. An example is *Azhathuvadi maney* in Darbar, in which the heroine beseeches her companion to go and fetch the lord of Tiruttani.

Many of Sastri's songs are in ghana raga-s like Todi and Bhairavi and are rich in meaning, lyrical charm and raga bhava. And he used several raga-s which are infrequently handled, like Amrutavarshini, Deyaranjani, Desiya Todi, Hemavati, Jaganmohini, Haripriya, Paras, Rasavinodini and Sindhugauri.

had accompanied him in his concerts. He had a sound knowledge of the theory of music-a rare qualification in a professional musician at the present day. He had also contributed many articles in the leading music journals. By his sweet disposition, good nature and suave manners he had endeared himself to one and all that came into contact with him.

His claim to fame lies principally in his original musical compositions in Sanskrit and Tamil embracing different types like the Kirtana, Varana, Swarajati Oradi padam, Thillana etc. These compositions reveal that the author possesses creative talents of a high order. The Madras Music Academy honoured him in 1931 by awarding a prize for one of his Krithi compositions.

Mr. Sastriar was also a playwright and has to his credit many dramas on puranic and social themes. He had himself appeared on the stage many times.

He was a good teacher of music and is successful in handling large group of pupils.

SOME SELECT OPINIONS AND REVIEWS

1. The late Sir C. V. Kumaraswami Sastry Kt., on giving the Music Academy's prize to Vidvan, T. R. Viswanatha Sastri :- 'A very good beginning had been made in composing new songs The Pandita should be kept in comfort if their genius should thrive. Let those learned men be not forgotten.'
2. Prof. P. Sambamoorthy :- 'Sangeetha Vidwan T. R. Viswanatha Sastry is an expert singer and has himself composed many Krithis in Sanskrit and Tamil which are remarkable for their originality and scholarship.'
3. The late Keerthanacharya C. R. Sreenivasa Iyengar :- '... a good friend of mine a literate person besides; also his performance was very much enjoyed and appreciated by one and all ...'
4. Mr. C. Kumarachakravarthy Iyengar, Dt. Munsiff, Guntur :- '... His music is of a high order and every one was very much pleased.'
5. Mr. S. Anjaneyulu, B.A B.L. Bellary :- 'Sastrigal is an expert singer. I have attended four entertainments of his and have derived more and more pleasure at every new entertainment. He is an English knowing gentleman of excellent character and winning manners'

Sangitha Sahitya Vidvan, Mayavaram Sri T. R. Visvanatha Sastri

Sri Sastri was a gifted poet and singer of South India, Author, playwright and composer, Director, Bhaktha Sangitha Mandal, [Estd. 1993], Hony. Patron of Durban (South Indian) Musical Society, Darban, South Africa (elected in August 1939) Vice-President of the International Music Fellowship, Madras, Krithi Competition Prize Winner in the Madras Music Academy for Sanskrit song on Bharata Mata; and in the Annamalai University for Tamil Songs.

A BRIEF LIFE SKETCH

Sri T. R. Visvanatha Sastriar was born in Terizhandur village (kambar's birth place, near Mayavaram S. I.) in 1893. He went to Tiruvadi early in his life and studied Sanskrit in the Kalyana Mahal Sanskrit college there and attained good proficiency in that language. He then went through the Veda-adhyayana course (the necessary preliminaries) for some time. Afterwards he joined the Municipal High School, Mayavaram, where he made rapid progress in English education also.

Even early in his life, he showed evidence of his musical talents. Blessed with a melodius voice, he attracted the attention of musicians and music-lovers. For some-time the Harikatha had a fascination for musicians and later he gave it up; and after undergoing music-training under the illustrious preceptors like the late Dasavadyam Venkatrama Iyengar of Devakotah, Namakal Narasimha Iyengar and Simizhy Sundaram Iyer, he became a professional vocalist.

His rendering of Krithis with the bhava innate in them the width and range of this manodharma gna as evidenced by his Raga-alapnas and Swara-manipulations had earned for him a prominent place in the professional world. He had given a number of concerts in S. India and W. India. Leading accompanists of the past and present times

Apart from his songs on Subrahmanya, Sastri also composed on other themes. As indicated earlier, one of those was the motherland. He brought out a booklet containing 16 songs in Tamil, in 1947, to coincide with the attainment of independence. A year later, he got published 18 songs in Sanskrit under the title of *Bharat Bhejan*. As a supplement to it, in 1948 he issued a leaflet containing four of his 'notes', in the hope that, after being given consideration, one of them would be adopted as India's national anthem.

Sastri was also the first composer to set to music in the classical idiom the great Tamil work *Tirukkural*. This he did within the compass of 289 keertana-s, divided into seven parts. The first of these parts, containing the Arattuppal, in 41 songs and called *Tirukkural Madhura Keertanai* was published by him in his life time, with the help of a grant of a thousand rupees given by the central Sangeet Natak Akademi. Other volumes in this series are still in manuscript form and as yet unpublished. Also in manuscript form are a good number of Sastri's songs in Tamil and Sanskrit. Among them: *Siva Sakti Madhura Keertanai*, *Harihara Madhura Keertanai* and a set of five songs called *Balar Pancharatna* intended for children.

Viswanatha Sastri did not confine himself to writing songs. He tried his hand at writing novels and plays as well. *Chitra Kamini* was one of the plays he wrote; another was *Bhakta Jayadeva*.

Sastri's sister Vallabham Kalyanasundaram who lived in Bangalore, was also a musician.

His two brothers R. Kuppaswamy (b. September 1900) and T. R. Vaithisvaran (b. April 1908) also survive him. Vaithisvaran, a chartered accountant, has also revealed talent as a composer (see accompanying article).

Viswanatha Sastri passed away on the last day of 1958. Since his death, his brother Vaithisvaran has been conducting a programme in his memory every year. At the 93rd birthday celebration, organised in Madras in November 1986, one of the tributes was offered by S. Rajam who rendered *Tirukkural* songs set to music by Sastri. An apt tribute indeed

P. C. JAYARAMAN

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6. Mr. G. R. Subbaraya Iyer, Subordinate Judge, Tiruvalur :- ' His qualifications in music are of a very high order and I am sure any one who is fond of music will appreciate his performances excellently'
 7. Mr. V. Seshagiri Rao B A., Dy. Collector, Salem :- ' Sri Visvanatha Sastriyal, who is a composer and musician of note, has given a music performance here which has given entire satisfaction to the local public. His rendering of Krithis and Ragas is classical'
- a) Mr. Sastriar had been invited in 1936 to Muzafarpur (N India) for the All India Music Conference, where he gave a brilliant demonstration of S. I. Music and was highly applauded.
 - b) ' Jayadeva ' a highly devotional drama in Tamil by Mr. Sastriyar, was staged at Gokhale Hall, Madras in 1938 by the girl-students of B. S. Mandal, under the complete coaching and d'rection of the author. Two drama were broad-cast in the A. I. Radio, Madras.
 - c) Mr Sastriar has presided on many musical functions and delivered excellent lectures, musical and cultural.
 - d) Mr. Sastriyar was a member in the Advisory Music Experts Committee in the Annamalai University for about two years.
 - e) Mr. Sastriyar served as the Music-Director for the talkie-picture ' DASAVATHAR ' produced by the ' Jayavani Films '.

THE HINDU :- Indeed, among the present day Tamil composers, Sri Sastry's merits as a Lakshana Vidwan are conspicuous. A reading of his Kirtana justifies his reputation

THE INDIAN EXPRESS :- a lyrical outburst of a devotee's intense joy arising out of communion with the deity of his heart.... Style simple meter melodious, thoughts lofty....



S. Rajam's Remembrances of Sastri

Mayuram Viswanatha Sastri was a resident of Mylapore, where my home is also located. He was a very good harmonium player and was in fact better known as Harmonium Viswanatha Sastri. My father Sundaram Iyer was a friend to all musicians. He had many of them visiting our home and singing or playing for us and other artists visiting us. Viswanatha Sastri was one of them. He would visit us and play the harmonium in our house.

Sastri taught me some songs Sastri was a strict disciplinarian. He had a serious temperament and rarely laughed. I remember him talking about some of the old time stars of music.

The main reason for my association with Viswanatha Sastri becoming closer was the *Tirukkural*. This epic work is poetry of a high order but in itself is not suitable for singing. But Sastri set the entire work to music in the form of kriti-s, with pallavi, anupallavi and charanam, each covering a few verses of *Tirukkural*. C. T. Sastry, the then Director of the Madras station of All India Radio wanted a musician to sing these songs in a special programme. Some of the leading vocalists who were sounded out, lacked the confidence needed and said no. Ultimately I sang these songs over the radio the first time this had been done in a half hour programme, accompanied by an orchestra. I was then a staff artist and I had little choice in the matter, but I had the advantage of already being known to Viswanatha Sastri. The programme was a great success. M. M. Dandapani Desigar and P. L. Periyannayagi also then joined in this effort and there were several programmes broadcast in a series over a period of about two years. Even later, I was asked to sing the *Kural* songs over the air on every annual Tiruvalluvar day.

After my retirement from AIR, the programme has become a general one with some songs of *Tirukkural* included. The reason why these songs have proved popular is the discerning manner in which Sastri has selected the raga-s and set the tunes, consistent with the meaning and spirit of the verses included in each song. Mind you Sastri was a learned man, both in Sanskrit and Tamil. He taught me about 50 of the *Tirukkural* songs, each containing seven or so verses. I remember he insisted that the songs be sung exactly as he taught them.

Sastri was not much of a concert artist, though he could sing well. He had only a few students. If he did not have more disciples and if his compositions are not better known now than they are, perhaps it is because Sastri was not one to go courting success.



Need For A Constant Flow

Dewan Bahadur Sir C. V. Kumaraswamy Sastriar, giving away the kriti competition prize to Viswanatha Sastri at a Music Academy function on 10 October 1931, said in parts.

A very good beginning has been made in composing new songs - One important thing is the need for constant flow of material and for creative genius'. The more repetition of ancient songs, however pleasing, interesting and noble, has always got the favour of- stagnation.

Sources : Journal of the Music Academy, Madras, 11, 4 (1931).



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A Contest For Composers

(In 1930), the Executive Committee of the Music Academy resolved upon the institution of a competition in the composition of the best kriti, in praise of Mother India, personified as a deity, with no reference to matters communal or political in Tamil, Telugu, Sanskrit, Malayalam and Kanarese; and upon the award of a prize of Rs. 100 to the best in each. In doing so, the Academy was inspired not only by an aim to achieve one of its cherished objects, viz., "the holding of examinations and competitions and the granting of diplomas and certificates to successful candidates and the conferring of fellowships or other marks of distinction on eminent scholars and musicians", but also by a genuine anxiety to do its best to revive the old decaying art of composing musical pieces. This art of composing good sahityas and setting them to appropriate musical tunes, was becoming a matter of past history and seemed to have died with the masters of old. Accordingly rules and regulations for the competition were framed and they were embodied in an announcement to the press. Strangely enough, response to this call was rather disappointing and the dates fixed for the receipt of applications had to be extended. The prospect did not improve, there being only 9 competitors and only 20 compositions. In spite of the paucity of numbers, the Academy resolved to get along with its self-appointed task, and make the best of this opportunity to serve the cause of Indian music. Vidwan Tiger Varadachariar, Mr T. L. Venkatarama Iyer, and Vidwan Jalatarangam Ramaniah Chettiar were appointed judges of the competition. They scrutinised all the compositions, of which eleven were in Tamil, six in Telugu and three in Sanskrit; none having been received in other languages and reported to the Academy, that out of the compositions they examined, they could select only two Sanskrit kritis as having come up to the mark and these two were by Mr. T. R. Viswanatha Sastri of Mayavaram. As per the rules framed, Mr. T. R. Viswanatha Sastri of Mayavaram was required to sing the chosen kritis before the judges to the accompaniment of a tambura. This was accordingly done on 3rd April at "Gana Mandir" all the judges being present. The judges submitted their decision that, though both of the Sanskrit kritis sung were sufficiently of a high standard, they would award the Todi kriti beginning with *Kaamiley*; the prize announced.

From the Journal of the Music Academy, 11, 4, (1931).

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T. R. Vaithisvaran : A Brother Into Music, Too

T. R. Vaithisvaran, brother of Mayurem Viswanatha Sastri and a chartered accountant by profession, is also a competent musician and more significantly, a credit worthy composer of songs, all devotional in character. Coached in music by Viswanatha Sastri himself, he initially assisted his brother in his kathakalakshepam engagements. He also sang over the air, for All India Radio and its predecessor corporation.

For Vaithisvaran, who is now 82, accountancy has been secondary to his main preoccupation, which is devotion to Rama. He has done Ramayana parayana several times. This devotion to Rama has pervaded his musical compositions as well. Many of these are in praise of Rama and have been published in different volumes under the title of *Ramarpanam*.

It was by chance that Vaithisvaran's ability to compose found expression. One S. V. Lakshmana Iyer, a teacher in the famous P. S. High School of Madras and a friend of the Mayuram brothers, had been asked by All India Radio to get a song by children tuned within a fortnight. Viswanatha Sastri was out of Madras on 2 month's outing. Lakshmana Iyer was frantic. Moved by his predicament, Vaithisvaran tried his hand at the task. The effort was successful and the tune was approved and broadcast over the radio on 1 September 1944.

This experience inspired Vaithisvaran to continue his efforts at composing and within six months, he turned out about 50 songs. These were on general themes of life like birth, education, work, wealth, friendship, fear, religion, fame, happiness, disease and old age. He then took up the Ramayana theme as the source of ideas for his songs. This was easy for him, with his long familiarity with the epic through parayana or readings undertaken more than a hundred times.

Vaithisvaran's first volume of songs dedicated to Rama was published in 1964. In 1966 he brought out his *Ramarpana Geetha Pooja* songs to suit the various ritual aspects of the worship of the lord. And a compendium of general compositions titled *Ramarpana Jeeviya Keerthanaigal* came out in 1972. These modestly priced books are still available.

Vaithisvaran also brought out two cassettes, under the auspices of Echo Cassettes & Records, in which his songs, strung together as *Ramarpana Ramayanam* could be heard sung by two young musicians.

Vaithisvaran never made any special effort to project himself or his songs. The most he did was to persuade some prominent musicians to hear him sing his songs and get from them a foreword for his book. In this context, his songs have indeed received praise from notables like Madurai Mani Iyer, Papanasam Sivan, P. Sambamoorthy, Sengalipuram Anantharama Dikshitar and Embur Vijayaraghavachariar.

Vaithisvaran's songs are set in rakti raga-s, a few are in some rare raga-s. Many are set in Sankarabharanam and Todi. The general approach in them is quite distinct from what is found in the kriti-s of Tyagaraja and Dikshitar.

Vaithisvaran's ambition was to render the whole of Ramayana in songs. But, when he had reached upto the time of Ravana's destruction, he suffered a paralytic stroke which made continuation of his work impossible.

Vaithisvaran's songs are a true representation of his bhakti, apart from being sound classical compositions. They deserve to be better known and popular too.

P. C. JAYARAMAN with
T. R. SRINIVASAN

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ANJALI

Dear Brother Muthanna,

One hundred years had passed since you made your appearance on a Karthigai Poosam day on this Mathru Bhoomi, and you took the first opportunity to praise her glory in 1947 when she attained freedom :- 'Jayathi Jayathi Bharathamatha' - Semman gudi gave it a golden touch, and G. N. B. committed to disc, and today she shines in all lustre and glory.

Do you know your father left on a pilgrimage to Banaras when you were in the womb, and returned only after 6 months, and that is why you were named Viswanathan. You were fortunate to have an early sanskrit education at Kalyanmahal, Tiruvayaru before joining Mayuram High School. You were the only musician out of nine, to win the kriti competition of Music Academy in 1931, and that in Sanskrit, in praise of Mother India, personified as a deity. This inspired you to compose more and more kritis both in Sanskrit and Tamil on Lord Muruga, Your favourite deity, and also on Siva, Sakthi, Hari, Hara, Bharatha Matha, Mahatma Gandhi etc., and also Balar Pancharatnam for children, and Desiya Jaya Geetam. You also wrote several dramas, viz. : Bhaktha Jayadeva, and novels. You were an expert Harmonium artiste, a harikatha exponent, but your zeal to become a first rate platform singer was always there. Now, a Raja manickam Pillai, now a Semmangudi Narayanasamy Iyer, to accompany you on Violin. But lo ! cruel death snatched both your wife and child when you were 42, and your direction in life got changed. You pinned your faith in Him and all desires, material, financial took leave for you.

You were at your desk day and night, more songs of Philosophy and Vedantha flowed out of you. Your sister, Smt Vallabham Kalyarasundaram mastered all of them and imported the same to her disciples at Bangalore, like S. Shankar, Rukmini Pushpevanam and others. It is a mystery that you were attracted to Kadir Kama Kandam, and composed songs on him, when you never visited his shrine at all. Your final and meritorious attempt in life was the "Tirukkural Madhura Kirtana". Musuri Subramania Iyer, G. N. B., Prof. P. Sambamurthy and others had paid growing tributes in appreciation of the same.

Dear Muthanna, having finished your mission in this janma of 65 years you had left for the unknown world, where your Ishta Devatha had been waiting all along for your arrival. You had attained Moksha. Myself and your brother Sri Va. thisvaran, who are walking on your footsteps, (who had composed Ramarpana Kirtanas) are always in admiration of your talents as vaggeyakara and though you are invisible to my naked eyes, I am seeing you whenever a song of Bharamasri Mayurem Viswanatha Sastri is sung. Here are my prostrations, pray accept.

R. KUPPUSWAMI
(Brother of Sastri)

N. B.

A special 4 days grand festival was conducted in 1986 inaugurated by Smt. Akhila Sivaraman, and admirers including T. S. Parthasarathy Dr. S. Ramanathan, Padma Subramanian, V. S. Raghavan spoke. 10 Vidwans rendered Sastri songs.

Thanks to Nadopasana, and sincere gratitude to Percussive Art Centre (Bangalore) who have come all the way from Bangalore to conduct the Centenary year Celebration this year at Madras - Family members of Mayuram Viswanatha Sastri.

Your Soul stirring songs have always inspired me !

Smt. SAROJA RAMANATHAN

Chairman's Club Member : 1991

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*English translation of Prize Kṛiti **

Kaamitey Karunanvite

in Sanskrit

Composed by

Mayuram Viswanatha Sastry

In praise of BHARAT MATHA

Oh! Thou coveted, pitiful,
Plentiful wholesome Bharat Mother !
I bow to Thee ! Fair One !
That liest between the Himalayas
And Setu. Thy fame is heard everywhere.
Worthy of meditation, source of bliss,
Consort of Lord Vishnu, imperishable,
Sung in all quarters, the abode of juicy products,
That thou art— I respectfully think of thee
Oh ! Thou Who shinest by the Ganga,
The Sindhu, the Godavari, the Brahmaputra,
The Cauvery, the Narmada and other rivers,
And by the Himalayas, the Meru,
The Vindhya and other lofty mountains,
And who art praised by the world.
Oh ! Mother ! Saviour of refugees, bright faced,
Abounding in all herbs and plants,
Oh ! Mother ! A fountain-source of gold, gems, silver, and the like,
Thou art served by wise men of no blemish.
Oh ! Mother ! Remove of all ills !
Studded with innumerable holy seats and cities,
Oh ! Mother of the Universal Worshipped at thy feet,
By Sri Ramanuja, Madhva and Sankara,
The founders of the three Schools of philosophy !
As long as there are the five elements and the Vedas,
As long as there are the Sun, the Moon, the Dawn and other Gods,
As long as there are the songs of thy spotless qualities sung by the people,
So long oh ! Mother ! Shall thou shine !
Oh ! Bharat Mother !

* Awarded by The Music Academy, Madras in 1931.

BEST WISHES FROM :

RELATIVES OF
Mayuram
Viswanatha Sastri



R. Kuppuswamy

Retd. Supdt Telegraphs

T. R. Vaithisvaran

*Chartered Accountant and
Music Composer*

Parvathavardhini Balasubramanian

Vaena Artist

T. K. Ramachandran

Retd. Telegraphs

T. K. Rajamani

Granite India (P.) Ltd. Madras

T. K. Ramanathan

Chartered Accountant, Bangalore

T. K. Balasubramanian

DGM, Bharat Petroleum

T. K. Swaminathan

Revenue Dept, Madras

Savithri Rajaram

Madras

Rukmini Pushpavanam

Musician, Bangalore

R. Srinivasa

Telephones, Calcutta

Mayuram Viswanatha Sastri's

List of compositions other than those being presented in the Centenary Celebrations

1	Ka Malmaruga	Todi	Adi	21	Glohane Vasanthandami		
2	Nan Murghane	Todi	Adi		Chakravakam	Adi	
3	Nerrupin	Todi	Adi	22	Kadri Kamadeva	Saranga	Adi
4	Santhatham Bhaje	Todi	Roopakam	23	Kanthamenoru	Manvi	Roopakam
5	Ayahisayee	Todi	Adi	24	Kanthamam	Desiya Todi	Adi
6	Velavane	Dhanyasi	Adi	25	Ulla thi nidu	Sindhu Bhairavi	Adi
7	Thandanaye	Jaganmohini	Adi	26	Kadrikanva	Dinaragamalika	
8	Kaiyudam	Natabhairavi	Adi			Roopakam	
9	Shrevanabhava	Bhairavi	Adi	27	Mannayil Veera	Desiya Todi	Adi
10	Dheerasikamani	Udayaravi		28	Rejadiraja	Desiya Todi	Adi
		Chandrika	Adi	29	Chintayen	Mayamalavagowla	
						Roopakam	
11	Santhatham	Kapi	Desaadi	30	Vasuglrara	Kambodi	—
12	Vadivela	Kapi	Roopaham	31	Netruvaren	Kamavadini	Adi
13	Pulli Mayalleri	Kapi	Adi	32	Ayathodi	Darabar	Roopakam
14	Aminciduva	Kapi	Adi	33	Seralane	Sindhu Bhairavi	Adi
15	Pandanile	Harikambodi	Adi	34	Akhilajagada	Note Tune	Eka
16	Thi Ilai natesanal	Harikambodi	Adi	35	Rejadiraja	Desiya Todi	Thisra
17	Shoorasamhara	Mohana	Adi	36	Jalame	Kamach	Adi
18	Adaraval	Mohana	Adi	37	Thanjamenne	Note	Roopakam
19	Kaivalagaladaiyya	Shankara		38	Adumayile	Two Ragas	Adi
		bharanam	Adi	39	Nenje	Sindhu Bhairavi	Chapu
20	Kantham	Shankarabharanam	Adj	40	Arunmigan	Two Ragas	Thisra

41	Kunna Kudiyal Mand	Adi	71	Anbariyada Keeravani	Adi
42	Thiruvadi Thamarai 7 aman	Adi	72	Ninnai Hari Kambodi	Adi
43	Kolamayil Hin Behag	Ekam	73	Bhakthiyalunrai Kedaren Roopakam	
44	Kumaradeva Phary	Roopakam	74	Sodithini Saveri	Adi
45	Valli Chenjurith	Adi	75	Jayamim Kedara Gowla	Adi
46	Surgarane Behag	Adi	76	Enguseruel Shanmukha Priya	Adi
47	Vadapayani Asaveri	Adi	77	Esannamangala Desiya Todi	Adi
48	Paraluma Lalitha	Jampha	78	Samabhavana Kunthala Varali	Adi
49	Kadaval Thunai Hamsawani	Adi	79	Katravarai Kannada	Adi
50	Kathalvai Huseni	Roopakam	80	Arindiduvai Kapi	Adi
51	Devadi deva Natabhairavi	Ekam	81	Adakke Kambodi	Adi
52	Arivaki Dairam Sarasawathi	Adi	82	Maname Anandabhairavi	Adi
53	Tamiy Thaye Abhogi	Adi	83	Sampadame Mand	Adi
54	Anudinam Suddhasaveri	Roopakam	84	Hariyum Kharaharapriya	Chapu
55	Annaiye Chenjuti	Roopakam	85	Edudano Behag	Adi
56	Devi Bhairavi	Roopakam	86	Ottaisan Gowlipanthu	Adi
57	Enmai Sri	Adi	87	Neermer Kavadihindu	Adi
58	Taye Tharunam Suddhasaveri	Adi	88	Eduvarinam Shanmukhapriya	Adi
59	Pedeyenneri Sudha Bangala	Adi	89	Manamu Kambodi	Adi
60	Tanjai Sama	Nanda Khanda	90	Chanchalathai Kapi	Desadi
61	Karunai Poorti Kalyan	Misra Chapu	91	Neermer Two Raqas	Adi
62	Masiyada Sriranjani	Khanda	92	Indaulaga Shankarabharanam	Adi
63	Ninna-ye Hamsanandi	Adi	93	Uyattradu Mayamalavagowla	Adi
64	Ambalavenan Ranjani	Adi	94	Nilayedumillai Poorvi Kalyani	Adi
65	Thaniezil Charukesi	Adi	95	Nannukhane Todi	Adi
66	Padam Vachaspathi	Adi	96	Pirandu Chakravakam	Adi
67	Kaivadvadi Kharaharapriya	Adi	97	Saiyyaninaitiduvu Kedaram	Adi
68	Raghavane Kharaharapriya	Adi	98	Kalaigalai Ragamalika	Adi
69	Mosampogalama Kharaharapriya	Adi	99	Kandanai Behag	Adi
70	Sirparatve Kuntalavarali	Adi	100	Varalij Maniranga	Adi

101	Edusaiyum	Chenjarute	Roopakam	131	Vennai	Behag	Adi
102	Thuvikula	Mohanam	Adi	132	Sankhapani	Behag	Adi
103	Tharu	Kachala	Reetigaula Chapu	133	Jaladisayana	H Behag	Thisra
104	Sirundale	Shankarabharanam	Adi	134	Srimannarayana	Natakuranji	Adi
105	Jnanapandithane	Bahudari	Adi	135	Thirumukham	Bhouli	Adi
106	Thar'mada	Sriraryai	Adi	136	Kara	Kalyani	Adi
107	Velundinu	Harikambodi	Adj	137	Ragavanai	Kharaharapriya	Adi
108	Kandane	Kedaram	Adi	138	Ramanamayapam	Kedasagowla	Adi
109	Chitha	Garudadhrai	Adi	139	Adara	Kapi	Adi
110	Jalamellamu	Sindhubhairavi	Adi	140	Bhaktasikhmani	Behag	Adi
111	Kakum	Mama	Adi	141	Sharanam	Shanmukhapriya	Adi
112	Parinile	Atana	Adi	142	Sripavathi	Kuntala	Adi
113	Kaakkara	Harikambodi	Adi	143	Nathejana	Lalithamanohari	Adi
114	Vefane	Kharaharapriya	Adi	144	Mamara	Lalitha	Roopakam
115	Neelamayin	Navarasa	Kannada	145	Mahasamrāja	Udayaravichandrika	Adi
116	Kadaikan	Harikambodi	Adi	146	Pahimam	Devamanohari	Roopakam
117	Grahabalam	Vijayanagari	Adi	147	Pasamaparani	Sindhugowri	Roopakam
118	Kanna	Bhairavi	Adi	148	Sarasakshini	Sriranjani	Roopakam
119	Kandadela	Kharaharapriya	Adi	149	Rakshatam	Charukesi	Adi
120	Thandain	Sriranjani	Adi	150	Sripavathi	Natabhairavi	Adi
121	Kanna	Shankarabharana	Adi	151	Pasupathi	Mohan Kalyani	Jampa
122	Kannan	Phary	Adi	152	Janakanvaye	Ramapriya	Roopakam
123	Kotimadanaroopa	H.Behag	Thisra	153	Mamara	Natakuranji	Roopakam
124	Madhava	H.Behag	Thisra	154	Santhatham	Todi	Roopakam
125	Devaki	Huseni	Thisra	155	Kamithartha	Varunapriya	Adi
126	Ninalthathe	Desh	Roopakam	156	Pathitha	Kuntalavarali	Adi
127	Deenanatha	Bhimpalas	Roopakam	157	Brindavan	Hari Kambodi	Jampa
128	Maname	Chenjaruti	Adi	158	Sarasija	Kalyanagowri	Adi
129	Nenje	Punnagavarali	Adi	159	Devadu'a	Kamach	Adi
130	Nerrupin	Thodi	Adi	160	Guruvara	Kambodi	Adi

161	Janani Bhairavi	Adi	170	Bharathamatha English Note tune	Adi
162	Bhanoo Surati	Adi	171	Bharatha Sujana Mand	Adi
163	Sunderam Karaharapriya	Adi	172	Veeradwajam Bilahari	Adi
164	Gurumeede Shankarabaranam	Adi	173	Bharatha Thilang	Adi
165	Sangeetha Dhanyasi	Adi	174	Gandhira Kamach	Adi
166	Sadguruvan Kannada	Adi	175	Desapitharam Jonpuri	Adi
167	Thyagaraja Keeravani	Adi	176	Bharatha Sukhadaiji Sindhubhairavi	Adi
168	Jayahe English Note tune	Adi	177	Samahathma Mand	Adi
169	Sujaneem English Note tune	Adi	178	Manujakula Peelu	Adi



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KUNNAKUDI VAIDYANATHAN

Inaugurates Thaala Vaadya Seminar

ARTISTE, BIRTH & PLACE

Kunnakudi Vaidyanathan, a front rank Violinist of South India, born in 1935 to Shri Ramaswamy Sastrigal and Smt. Meenakshi at Kunnakudi, an important Kshetram of Lord Muruga in Tamil Nadu.

EARLY LIFE

His father Shri Ramaswami Sastrigal was an erudite scholar in Sanskrit, Tamil and Carnatic Music. He was also a great Composer and exponent of Carnatic Music and Katha Kalakshepam. So, for the son, Vedha Sastram and Sangeetham become the main disciplines besides schooling. Even at the early age of 12 sound knowledge gave him courage to accompany great stalwarts like Sri Ariyakudi, Sri Semmangudi and Shri Maharsjapuram. By this he has won their heart and appreciation. From that time onwards public was watching this young boy with keen interest and adoration. But his progressive thought never kept him in silence. He left home as a free bird to inhale the new breeze of Music. Besides continuing his profession, he joined the film orchestra of Modern Theatres, Salem. This new career required altogether a new frame of mind and fingering. But his conquering mind and assiduous practice carried him to the front line.

EXPERIENCE

In 1952, young Kunnakudi, he came to Madras and accompanied all the senior and popular musicians. At the same time he had his advance training in film music from the great music directors of South India. In the meantime, his ambition and confidence urged him to try as a soloist. In 1960 he proved his mettle as a brilliant soloist and started getting solo programme.

LIGHT MUSIC DIRECTION

In 1963, his Carnatic base and light music knowledge helped him to join in HMV as a freelance Music Director mainly for producing Bakthi songs. So far he was

scored 780 records sung by all leading artistes of India. In 1965, the great film producers AVM recognised his talents and made him play on his violin all Tamil Hit Songs to recorded. This has now becomes standing commitment for him. Especially Kannada and Tamil film songs are reproduced.

FILM MUSIC DIRECTION

In 1968 he received his first assignment as a Music Director from the great producer and Director Shri A. P. Nagarajan for his film 'Va Raja Va'. His excellling tunes gave new dose to the film music and stirred the film masse. He worked for many hundred days films and became an important factor for success. Film producers applauded his contribution and gave continuous support. Thus he grew very popular within a short span of two years. In 1970 he won the best Cine Music Director award from the Government of Tamil Nadu for the film 'Thirumalai Thenkumari'. He was given the first chance, in Music Direction Tamil Cinemascope film 'Raja Raja Cholan'. By the climbed new heights in the film industry.

FILM PRODUCER

To prob new regions of Music, he choose celluloid media and produced Tamil Musical f lms of his own. His further ambition is to go deep into the subject to suit the present and the future generation.

INNOVATIONS & EXPERIMENTS

He is noted for his dexterity and subtlety in handling the instrument. He is catering his art not only to the erudite scholars in music but also to the laymen. By this generosity he won the hearts of the public and became a crowdpuller. Any age group between 3 to 90 can be seen with rapt attention listening his concert.

It is the usual practice of the Violinist to play only the tune of the Kṛithi of any Raga. But Kunnakudi's rational thought as a soloist applied a different scientific method. As a main artiste on the stage he wanted to spell out every syllable of the Kṛithi while playing. He did it. To achieve this, it requires a marked proficiency in vocal music and unique fingering. Once Thavil was considered as a alien to string music. But Kunnakudi took Thavil as his Pakkavadyam and proved the combination as a successful one.

His experimenting character never stops at any stage. When he was a young boy of 15, his beloved father fell into coma for many days. The family doctor Mr. Ganapathy Subramanyan who is still a practitioner in Karaikudi tried all the medicinet with the patient. And patient showsd no sign of improvement. As a lost resors

Doctor being a connoisseur of music, wanted to try music as a medicament. He called Kunnakudi and advised him to play on his violin any Raga which has jeevan in its Swaras, in different frequencies. Kunnakudi, with all dedication sat near his father and played Bairavi Raga for many hours. After long hours, tears rolled down the cheeks of his father as a mark of improvement. After this incident he lived for the a decade hale and healthy.

On an other occasion, Sri Kannadasan the great Tamil Poet, was to inaugurate a function in Reserve Bank quarters at Madras, organised by the Reserve Bank officers Kunnakudi was to give a concert. Kannadasan cancelled his programme at the eleventh hour due to high blood pressure. Then Kunnakudi began his programme, in time with his usual tempo. After a laps of one hour, to the utter surprise of the audience and organiser Kannadasan entered the hall without any protocol and sat in the first row requesting Kunnakudi to play any Raga which can reduce his high blood pressure. Kunnakudi tried Ananda Bhairavi in elaboration. Immediately at the end, Kannadasan, as a rejuvenated man went to the stage to share his successful experience. In the course of his speech, he praised Kunnakudi and called for the Doctors to test his Blood Pressure then and there. Thus Ananda Bhairavi of Kunnakudi cured the great poet Kannadasan. This incident is still lingering in the minds of the audience. Likewise, Kunnakudi had another experience with the rain god. During 1983-84 Tamil Nadu faced a heavy drought situation. There was no considerable rain for cultivation and water supply. This time Government of Tamil Nadu tried all means and on its own accord came forward to arrange for a Musical Prayer Pussaleri near Madras.

As a man of faith, Kunnakudi alone went to the prescribed spot and prayed in the Raga Megha Ranjani, Jalaranavam and Amritha Varshini for 2 hours. The very same evening it rained and news was flashed in the evening issues of leading newspapers. In fact this has become an international news and many countries have praised his success.

TITLES

As a soloist, he has taken part in many leading Music Festivals and Conferences winning many titles and medals. Some of the titles are Violin Chakravarthy, Ezhilisi Enchal, Thirai Isai Mannan, Kalaimamani by Tamil Nadu State Government, Bharetha Violin Vadya Baskara conferred by his Holiness Shri SANTHANANDA SWAMIGAL of Pudukottai and Thantri Nadha Mani conferred by his Holiness Shri Jagadguru Jayendra Saraswathi of Kamakoti Peetam

On 11th of November 1987 on the eve of Golden Jubilee Celebration of Karnataka Sangeetha Sabha, New Delhi, VIOLIN SAMRAT was conferred on him by Shri Ajit Kumar Panja, Minister for Information and Broadcasting.

AWARDS

During 70's he has travelled many times to Singapore, Malaysia and Ceylon. On one such occasion he won the violin award from Mr. Chan Chi Chain, Minister, Singaloro. All India Radio, Madras conferred upon Kunnakudi the rarest honour by inviting him to tune the twenty point programme of our Late Prime Minister Smt. Indira Gandhi.

On 26th March 1981, he received the prize of Akashwani Annual Award from Delhi for another enthralling success in his Radio Programme 'Cauvery' in which he had with a single violin depicted the different nature of the River Cauveri.

APPOINTMENTS

From 1980, he is successfully continuing as a Secretary for the forth term in Shri Thyagabramha Mahotsava Sabha, Thiruvaiyaru, Tamil Nadu.

On 11th July 1984, Kunnakudi was appointed as State Artiste by the Chief Minister Shri M. G. RAMACHANDRAN, Government of Tamil Nadu.

On June 1986, he was appointed as a member for South Zone Cultural Centre, Government of India.

On August 1986, he was appointed as an Academy Member for High Power Working Group for Culture and Cultural Relations of Pondicherry Central University, Government of India.

His Holiness Sri Jayendra Saraswathi Swamigal of Sri Kanchi Kamakoti Peetam has appointed him as Asthana Vidwan on 12th September 1988.

Recently on 21st December 1989, Tamil Sangam, Madras conferred the title "ISAI PERARIGNAR".

On 13th December 1991 he was appointed as Chairman of Tamilnadu Iyal Isai Nataka Manram

At a gorgeous Silver Jubilee Function celebrated by Sabha Federation on 31st March 1992, the Chief Minister of Tamilnadu Puratchi Thalaivi Dr. J. Jayalalitha honoured him for his completion of 25 years in the field of solo violin performance by presenting 25 sovereign gold violin with a title "Violin Isai Kalanidhi".

Similarly the Queen Musician Mrs M. S. Subbalakshmi on 2nd June 1992 presented a memento at Rani Seetha Hall, Madras organised by Tamilnadu Cinima Kalai Manram.

On 31st March 1992 he was appointed as the Chairman for the "TAMILNADU RAGA'S POWER RESEARCH CENTRE".



Demonstration of Moching and Dolu
by Vidwan L. Bhimachar, B. Rajasekhar and B. Bhagyalakshmi of Bangalore
Manufacture of Dolu — Demonstration by Tiruvaiyar Govindaraja Pillai
with narration by Sri B. M. Sundaram

On SATURDAY, 20-11-93

9 a. m. : Paper on GETHU VAADYA

by Sri Avvudaiyarkof, H. Subrahmanyam,
Demonstration of Gethu Vaadya play by Sri H. Subrahmanyam

OPEN - HOUSE DISCUSSION on Dolu, Moching and Gethu :

Participants : Sangeetha Kalarathna B. V. K. Sastry, Dr. N. Ramanathan,
Vidwan K. S. Kalidas, Vidushi R. Vedavalli, Karnataka Kalathilaka S. N. Chandrasekhar,
Mrudangakalaa Shiromani Umayalpuram K. Sivaraman,
Mrudangakala Shiromani T. V. Gopalkrishnan etc.

VALEDICTORY FUNCTION

Percussion Ensemble of Percussive Arts Centre

Indian music had identified several percussion instruments which largely accompanied different forms of musical expressions. The Socio- biological necessity of percussions in music, is a fact established of late, but the ancient Indian musicians had identified and immortalised the necessity of percussions at the rim of folk-role and classical overtures.

The Indian percussion instruments could be segmented and applied in different demographic and social situations such as folk-lore, temple rituals and indoor classical concerts where each form had its own charm and methodology. For instance, Mridanga, Khanjari, Ghata, Murching (Karnataka) and Pakhwaj, Tabla (Hindustani) are exclusively used in indoor classical concerts, whereas Sanmela Chande, Dolu (Thavil) and Cymbol (Thala) are representative of the folk-lore and temple ritualistic forms. As for the utility, the folklore forms largely remained out of the realm of the classical forms, for they neither had an identifiable shruthi nor a definite set-pattern. Nevertheless, the folk-lore sound patterns had an organic amalgamation with the culture that had sustained it and therefore, till recently very few attempts were made to synthesise these two forms of percussion instruments. Till recently, percussions were considered only for supportive role, and only recently it is recognised that percussions have an independent identity of their own, as in Western ensembles.

This presentation is under a project for a "Professional groups for specified performing arts covering rare forms and other traditional forms for music ensembles-orchestrations". This PERCUSSION ENSEMBLE is planned for presentation cum Video-taping/audio taping for preservation and possible analysis for further innovations and development of these thematic expressions. This is an attempt of blending these hitherto different forms of percussion where the charm of folklore is not dispensed at the cost of tone value. To drive this idea home tabla tarang had been included in the ensembles where rhythm and melody are given the requisite priorities. For the first time, Gethu Vadya, an ancient stringed percussion instrument is included; Unlike others, Gethu vadya is the only stringed percussion instrument, a sruthi vadya and a tala vadya. The other instruments used differ in sounds, their timbre, texture, and attempt to strike a balance between classical norms and in giving an independent identity to these instruments. The artistes conditioned mainly to classical music are attempting to look beyond into new rhythmic areas and innovations-adventures. This earnestness has to match with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments.

Future attempts include innovations into electronic instruments and computerised music etc. Some instruments practised by other backward community members are also put to use.

PERCUSSIVE ARTS CENTRE (REGD.)
(PALGHAT MANI IYER MEMORIAL ART CENTRE)
BANGALORE.

Some of the Programmes Organised so far

PALGHAT MANI MEMORIAL LECTURES

- | | | |
|---------|-----|--|
| 30-5-92 | 1. | "Pudukkotta and Tanjore Styles of Mrudangam play" T. Sankaran, Director, Tamil Isai Kallloori, Madras, (Printed in Lecture Jewels' Casket) |
| 29-5-83 | 2. | "What is Carnatic Music ?" by Dr. V. K. Narayana Menon, Chairman, Sangeet Natak Akademi, New Delhi. (Printed in Lecture Jewels' Casket) |
| 27-5-84 | 3. | "Music & Rhythms" by Prof. Ashok Ranade, Bombay, (Printed in Lecture Jewels' Casket) |
| 2-6-85 | 4. | "Great Laya Vadyakaaraas of Karnatak Music" by B. M. Sundaram, Pondicherry (Monograph released-Out of stock) |
| 1-6-86 | 5. | "Science & Art of Traditional Tabala Play" by Pandit Nikhil Ghosh, Bombay (Monograph released - Out of stock) |
| 30-5-87 | 6. | "Taala Dasapraana" by Prof. S. R. Janakiraman, (Monograph released - Out of stock) |
| 4-6-88 | 7. | "Indian Tal Heritage & Folklore" by Padmashri Komal Kothari, Jodhpur. |
| 29-5-89 | 8. | "Manipuri Taala Systems" by Guru Bipin Sinha of Calcutta assisted by Dharshana Jhaveri of Calcutta. (Monograph released) |
| 29-5-89 | 9. | "Comparative Study of Thaalaas in Hindustani Karnatak systems" by T. V. Gopalakrishnan. (Monograph released) |
| 26-5-91 | 10. | "Special Lectures" Session : Decennial celebrations - "Laya in Raga" by Prof. B. Visweswaran, "Teaching Methodology" by Dr. Sulochana Rajendran "Evolution of Mrudangam" by B. M. Sundaram. (Booklet released) |
| 26-5-92 | 11. | "Problems of mutual appreciation" of Hindustani and Karnatak music. |
| 30-5-93 | 12. | "Laya in Vedas" - Prof. S. K. Ramachandra Rao & Prof. T. V. Kuppuswamy |

K. PUTTURAO MEMORIAL PALGHAT MAOI AWARDS

- 30-5-83 1. Palghat R. Raghu
- 31-5-84 2. Vellore Ramabhadran
- 31-5-85 3. C. S. Murugabhoopathy
- 31-5-86 4. M. S. Ramaiah
- 31-5-87 5. Dr. T. K. Murthy
- 31-5-88 6. Umayalpuram K. Sivaraman
- 31-5-89 7. K. Kamalakara Rao
- 31-5-90 8. Prof. Trichy Sankaran
- 31-5-91 9. T. V. Gopalakrishnan
- 31-5-92 10. K. M. Vaidyanathan
- 31-5-93 11. H. P. Ramachar

PALANI SUBRAMANYA AWARD

- 27-5-90 1. H. P. Ramachar
- 26-6-91 2. R. R. Keshavamurthy
- 27-5-92 3. R. K. Srikantan
- 29-5-93 4. A. V. Anand

H. C. K. BHATTA MEMORIAL LECTURES

- 13-9-84 1. "Role of Laya in Karnatak Music" by A Subba Rao
- 5-9-85 2. "Reference to Taala Vadyas in Kannada Literature" by B. V. K. Sastry (Monograph released)
- 22-9-86 3. "Psychology of Laya" by Prof. S. K. Ramachandra Rao (Monograph released, Out of stock)
- 14-10-87 4. "Mysore Veena Parampare" Lecture by Dr. V. Doraswamy Iyengar (Monograph released)
- 5-9-88 5. "Chandassinalli Taala Layagalu" by Prof. M. Rajagopalacharya, Udupi - (Monograph released)
- 19-9-89 6. "Thalaas in Yakshagana" by Hoshota Manjunatha Bhatta (Monograph released)
- 14-12-90 7. "Contribution of Haridasa to Karnataka Taala system" by Tirumale Sisters

- 25-9-91 8. by R. R. Keshava Murthy
 18-1-92 9. "Music of Musical Trinity" by K. Padmanabhan
 31-10-93 10. "World Music" by Prof. R. Visweswaran

R K SRIKANTAN ENDONMENT LECTURE

1993 "Laya in Krithis of Musical trinity" by Lalgudi G. Jayaraman

SPECIAL LECTURES, FEATURES ETC.

- 7-2-83 "References to Percussion Instruments in Sculpture" by B. V. K. Sastry
 10-7-83 "Comparative Study of Hindustani and Karnataka Taala Systems"
 by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyalaya,
 Khairagath.
 27-9-83 "Drums of Karnataka" by Late S. Krishnaswamy
 16-10-83 "Reference to Taala and Laya in Kannada Literature" by Padma Gurudatt
 20-11-83 "Studies in Rhythm-Mrudangam" by A. V. Anand
 11-12-83 "Studies in Rhythm-Neraval and Kalpanaswaras"
 by Anoor S. Ramakrishna
 19-12-83 "Chapu, Desaaadi-Madyaadi Taalas" by Dr. T. Sachidevi
 21-8-84 Palani Subramanya Pillai Memorial Lecture by T. Sankaran, Canada
 Art of playing Mrudangam, Palani Style"
 11-12-84 "Studies in Rhythm-Laya in Musical Compositions" by M. S. Sheela
 2-12-84 "Laya in Harikatha" by Brahmasri T. S. Balakrishna Sastrigal
 23-8-85 "Laya in Veda Madhraas" by Brahmasri B. S. Shivaswamy
 18-7-86 "Laya in Bharathanatya" by Lalitha Srinivasan and Manu Srinivasan
 18-9-86 "Laya in Dasara Krithigalu" by Prof. M. Rajagopalacharya
 18-2-87 "Laya in Krithis of Thyagaraja" by S. Usha Char, U.S.A.
 25-2-87 "Laya in Stage Music" by R. Paramasivan
 31-7-87 "Innovations in Taala" by Dr. M. Balamurali Krishna
 21-8-87 Satyamurthy Centenary Lecture by Nirumale Sisters
 23-1-88 Electronic Tabala by Raj Narayan
 21-5-88 "Laya in Neraval" by P. S. Vasantha
 13-12-88 "Rhythm Composer" by Balasubramanyam
 21-3-89 "Curative aspects of Rhythm" by Vemu Mukunda
 25-8-90 "Tala and Laya" Illustrated Lecture by Veena Dr. S. Balachander

- 30-5-90 Lecture Demonstration "Intricacies of Laya" by Lalgudi G. Jayaraman
 31-5-90 Birth Centenary of Kanjeevaram Nayana Pillai
 27-12-90 125th Jayanthi of Mysore Vasudevacharya
 31-12-90 "Birth Centenary of Papanasam Sivan"
 22-3-91 "Thyagaraja Ramayana" - T. N. Padmanabhan.
 27 to 31-5-1992 Birth Centenary of Panchakshari Gawai
 1993 Birth Centenary of Mayuram Viswanatha Sastri

SEMINARS AND OTHERS

- 30-5-95 "Reference to Laya in Kannada Literature" by Ramas Bennur
 "Tala and Laya in Music" by T. R. Subramanyam, Delhi
 (Printed in Lecture Jewels casket)
 31-5-83 "Memories of a Mediocre Man" by Late S. Y. Krishnaswamy, ICS
 (Book Released)
 26-2-85 } International Mini Drum Festival with ICCR at Town Hall
 27-2-85 }
 31-5-83 Palani Krishna Iyer Commemoration day - Symposium on
 "Terracota Musical Art"
 21-1-88 } Pallavi Seminar.
 23-1-88 }
 30-5-89 Symposium on "Intricacies of Laya" T. R. Subramaniam, A. V. Anand,
 K. S. Krishnamurthy, Nagavalli, Chaired by R. K. Srikantan.
 27-5-90 Release of Book "Ashtothara Shatha Taalas" R Chandrasekharaiiah
 R. R. Keshavamurthy, Dr. M. Surya Prasad, Bangalore K. Venkataram
 29-9-90 "Future of Classical Music" Dr. V. Doraswamy Iyengar, R K Srikantan
 26-5-92 } Seminar on "Problems of mutual appreciation of Karnatak Hindustani
 27-5-92 } System of Music"

STUDY CIRCLES

- 22-12-88 & 23-12-88 Rare Varnas directed by B. M. Sundaram
 13-3-89 to 23-3-89 Compositions of Kanaka Dasa directed by R. K. Srikantan
 20-9-89 to 29-9-89 Compositions of Vadiraja directed by R. K. Srikantan

8-11-89 to 14-11-89 4 andling of Vadiraja directed bs Anoor S. Ramakrishna

16 - 22-1-92 } Abhayamba Navāvarana Krithis by R. K. Srikantan
13 - 23-1-93 }

1993 Lalgudi Krithi by Lalgudi G. Jasaraman

PUBLICATIONS RELEASED

- 1-6-86 "Great Layavaadyakaaraas of Karnatak Music" by B. M. Sundaram
- 31-5-87 "The Art and Science of Traditional Tabla"
by Pandi Nikhil Ghosh (Out of Print)
- 1-6-87 "Reference to Taala Vaadyaas in Kannada Literature" by B.V.K. Sastry
- 31-7-87 "TAALA SANGRAHA" Compilation of data for over 1020 Taalas
by B. M. Sundaram
- 1-6-88 "Psychology of Laya" by Prof. S. K. Ramachandra Rao (Out of Print)
"Tala dasa Pranas" by Dr. S. R. Janakiraman (Out of Print)
- 4-9-88 Lecture Jewels Casket (Compilation of Palghat Mani Memorial Lecture)
- 24-9-88 "Chandassinalli Taala Layagalu" by Prof. M. Rajagopalacharya
- 30-5-89 "Devotional Music" by Late P. V. Rao
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